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Sheet music

STANDARD PIANO / GUITAR Magazine

THE MUSIC OF JULE STYNE

Gypsy

Bells Are Ringing

Peter Pan

High Button Shoes

Funny Girl

Gentlemen Prefer Blondes

Hallelujah Baby!

Say, Darling

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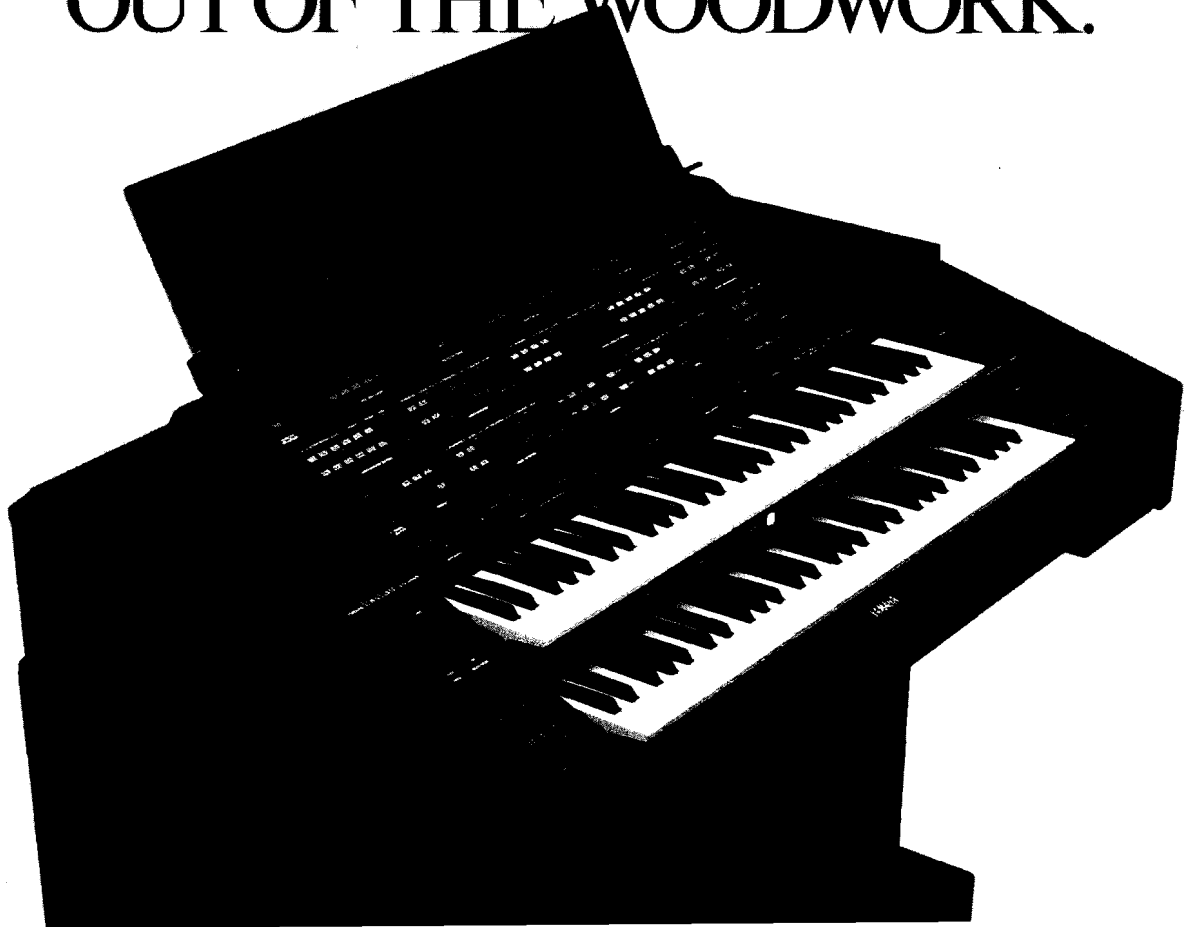

"There'll Be Some Changes Made"

The New Us

There are lots of changes going on here in Katonah, New York.

Katonah is a kind of sleepy little picture book American town of the 1920's. It was moved to its present site, Victorian houses, churches, school house and all, back in the early 1900's by the New York Water company. Its original location is now at the bottom of one of the larger reservoirs on the east coast. When there is a drought, however, and the water level drops appreciably, old Katonah comes sticking up out of the mud – ancient stone foundations, fireplaces, wagon wheels, the works – to take a fleeting glance at our strangely changing world. Then, like us, it prays for rain so it can slip back beneath the quiet water.

The next time it comes up for air, however, it will see some good changes . . . at Sheet Music Magazine on Katonah Avenue as a matter of fact. The first thing we are doing is changing the format and the frequency of our issues. You will be getting six issues a year from now on instead of nine, but – and it's a big *but!* – more deluxe, expanded editions with 50 per cent more pages – 50 per cent more songs – an entire new section called The Music Workshop – more of today's big hits (the good ones) . . . plus more subscriber involvement – we'll print some of your songs too, and perhaps help make them become hits!

Katonah's main street on a wintry day.

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The Envelope Please

Enclosed in this issue you will find an envelope marked "URGENT." We strongly suggest that you use the special certificate in that envelope to extend your subscription NOW. This will be your last chance to get this extended offer for the NEW Sheet Music Magazine. There's a space for your vital statistics – name, address and account number (that's the one over your name on the mailing label on the outer wrapper). If you tossed the wrapper, you might find the number on an older issue. If not, we'll find it. The important thing is to extend immediately. If you cannot find the certificate – simply write to Betsy Price at our Paramus, N.J. subscription center (address below), with the appropriate check enclosed. (Or we'll bill you.)

Cy Coleman, one of Broadway's brightest lights.

There's a preview in this issue of the new Music Workshop, with lots of good things to learn. And, for our next issue, the March/April, you will receive the first of our new, deluxe editions.

We continue to receive your comments and suggestions, and look forward very much to hearing from you. We are anxious to get your feedback on the new issues starting in March, an issue which features one of Broadway's hottest and most prolific composers, and who has a brand new show opening that month entitled *Welcome To The Club!* The world premiere of the beautiful new song from that show, "At My Side," will be yours long before it ever hits the sheet music stands. The composer: the great Cy Coleman. This promises to be one of our best issues ever.

We are confident you will be even happier with the *new* Sheet Music Magazine, and we thank you for being a continuing subscriber. And welcome, as always, to *our* club!

The Editors

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Special Features

Publisher's Desk: A Triple Celebration for Jule Styne *by Ed Shanaphy* 3

Looking Forward: Looking Back — A Talk with Jule Styne *by Jane Rubinsky* 6

Dear Jule . . . A Tribute 44

Jule Styne and Friends — A Photo Essay 8

"I've Heard That Song Before" *by Sammy Cahn* 4

"There'll Be Some Changes Made" . . 1

Regular Features

Mailbox 5

What's New In Sheet Music 56

This Issue's Songs

I Don't Want To Walk Without You
Jule Styne and Frank Loesser 11

I've Heard That Song Before
Jule Styne and Sammy Cahn 20

Just In Time
Jule Styne, Betty Comden and Adolph Green 14

Long Before I Knew You
Jule Styne, Betty Comden and Adolph Green 24

The Music That Makes Me Dance
Jule Styne and Bob Merrill 35

Never Never Land
Jule Styne, Betty Comden and Adolph Green 45

People
Jule Styne and Bob Merrill 17

Some People
Jule Styne and Stephen Sondheim 40

Never Before Published!

Killing Time
Jule Styne and Carolyn Leigh 48

New Music Workshop Section

The Art of the Intro 1

Using the Metronome
by Douglas Riva 1

Changes 2

Technique 2

A 5 Minute Workout 2

Voicings 3

Two Hands Are Better Than One
by Champ Champagne 5

Guitar Workshop *by Bill Shute* . 6

Pop Studio *by Lou Stein* 7

Jazzercise — Birdlike 8

Our sincerest gratitude and appreciation goes to Mr. Frank Military, Senior Vice-President of New York operations, Warner-Chappell Music, for co-producing this issue with us. Warner-Chappell, one of the leading music publishers in the world, is the publisher of much of the music of Jule Styne.

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A Triple Celebration for Jule Styne!

- *70 Years In Show Business*
- *83 Years Young With The New Year*
- *30th Anniversary of Gypsy*

We can sing and play our way right back to World War II with Jule Styne. Through the scores from *Gypsy, Funny Girl, Peter Pan, Gentlemen Prefer Blondes, Bells Are Ringing, Sugar, Two On The Aisle, High Button Shoes* and so many more, to such movies as *Three Coins In The Fountain, It Happened In Brooklyn* ("Time After Time," "It's The Same Old Dream"), *Anchors Aweigh* ("I Fall In Love Too Easily"), *Sweater Girl* ("I Don't Want To Walk Without You"), *Follow The Boys* ("I'll Walk Alone"), *Romance On The High Seas* ("It's Magic"), to the hit parade war songs themselves, "It's Been A Long, Long Time," "I've Heard That Song Before." And that's just a part of it all.

There's a whole lot to celebrate about Jule Styne. Especially this month. On New Year's Eve he celebrated his 83rd birthday. And Jule charges into his new year with all kinds of projects under his arm.

First of all, he's working on a new musical and his excitement and enthusiasm for this project, the concept of which he must keep under wraps right now, have to be equal to any budding young composer getting his first show on the boards. He talked to us about it for almost an hour with hardly a pause for air. Then there's the new record album he's producing with songstress Debbie Shapiro. "One of the most phenomenal singers you'll ever hear," he states unequivocally. He'll be playing the piano on the album too. "I've been feeling very good these days, and it comes out in my playing. Lots more energy." (The song, "Killing Time," which appears in this issue for the first time anywhere in print, will be a feature of this album.)

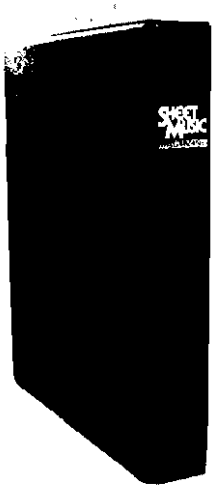
Next on his agenda is *Gypsy,* which comes bouncing back to Broadway this season for the first time since its opening thirty years ago. He has a full year ahead of him, and we, his fans, could not be happier. For him and for us.

Jule Styne is more than a songwriter. He's a creator of concepts through the song form. His songs, many of them, are like mini tone poems in that even if you never heard the lyric, you very well may conclude what the song is all about. If you have ever tried to write a song, you will realize that that takes an awful lot of doing, if one can even approach it.

I have always thought of Jule Styne as a musician's composer. Sure, everyone loves his songs. But no one enjoys them more than the musician who sits down to play them. Not only are they rewarding to play, but they have a way of making an average pianist, for example, sound infinitely better than he may be simply because of their inventive harmonic and melodic structure. One gets a healthy feeling of self-improvement after getting one of his songs under the fingers and into the ears, and playing it the way it was meant to be played. As a pianist on the club circuit, I always experienced a sense of accomplishment after learning goodies like "People," and "Don't Rain On My Parade." And a sense of having stretched out as a pianist as well.

As you will see in this issue, Jule Styne is very well loved by his friends and collaborators, who were so anxious to be a part of this issue. It gives us some insight to what kind of a man and friend he is. Considering the music that he writes, however, could you really have had any doubts?

And we, who are about to play your songs, Jule Styne, salute you too. God knows where we'd be without them. We can't wait to see what you have in store for us in the future. We're people who need people like Jule Styne, and *we're* the luckiest people in the world! EJS



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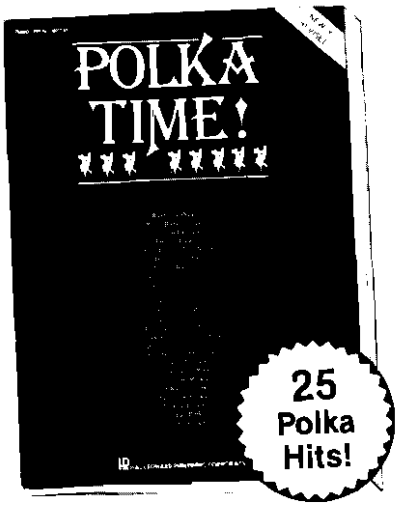

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"I've Heard That Song Before!"

by Sammy Cahn

It is seldom that I face this typewriter without great pleasure. But my pleasure at this moment is boundless. This issue of Sheet Music Magazine is about JULE STYNE! – a subject I am slightly familiar with, as you might imagine.

To begin with, I have always felt that the greatest talent composers have, apart from their talent for composition, is their talent for choosing lyric-writers. A swift glance through these pages will tell you that Jule Styne sure had that talent; the names of the lyrists he has written with is a Hall of Fame of such word-crafters. (I am not sure how I managed to slip in!)

Let us begin with Frank Loesser. The word genius is loosely used for most talents, but in this case it is perhaps a little weak! The man who said, "I don't want to walk without the sunshine, why'd you have to turn off all that sunshine, . . ." and made those words sing to the notes proves to me there were two great professionals in the room.

The collaboration of Styne & Sondheim was bound to create a near explosion of great standards and enhance the world of words and music. I always felt like I was part of the score of *Gypsy* – but later for that story.

I really believe that the great lyrists all have a great sense of melody and many of them did write *both* – Bob Merrill had written both. I do believe, however, that Jule Styne brought out the very best in him, as he did with me again and again. The score for *Funny Girl* again proves the greatness of Styne's theatrical composition. Styne loves to write for the theatre and, with Bob Merrill, created one of the most amazing scores.

Betty Comden and Adolph Green are rare talents who work in all the fields of entertainment – script and lyrics and performing. They came to Jule Styne with impeccable credentials, but I believe the music of Jule Styne was the brightest gem in their crown of accomplishments, the gem being one of the most performed songs at ASCAP, the standard "Just In Time." Also with Comden and Green, the haunting "Long Before I Knew You" and the lovely "Never Never Land" from *Peter Pan*.

I was especially pleased to find "Killing Time" by Carolyn Leigh included in this issue. Carolyn Leigh is unquestionably one of the finest of our lyrists, female or male. She was inducted into the Songwriters' Hall of Fame and none more deservedly.

Because I feel like 'the least' in this list of lyrists, I have saved myself for last. Which comes first, the words or the music? Facetiously I say, "The Phone Call!" With Jule Styne, as I imagine with *all* great composers, the music came first. It did with "I've Heard That Song Before." When he played me the melody I said, "I've heard that song before." He said, "What are you – a tune detective?"

Now the story of a song that was written for *High Button Shoes* but was a smash show-stopper in *Gypsy*. We had to write a song for the young girl in *High Button Shoes* who is required to make a decision between two men. I told Jule I had an idea for the song –

"I'm betwixt and between,
Got to make my mind up which way to lean,
Shall I stop, shall I go,
Is it to, is it fro,
I simply must make my mind up . . ."

Jule said, "I like it." Came back the next day and played me this great 2/4 'up' tune. We rushed to Jerome Robbins, the eminent choreographer (who at this moment is rehearsing his *Jerome Robbins' Broadway*, with songs from *High Button Shoes*). We did the song and he said, "It's Out! You can't have this Cole Porter-type song in *High Button!*" He was correct, of course. Two years later I am in New York seeing a show called *Gypsy* and out on the stage stepped Ethel Merman. She sang –

"Curtain up, light the lights,
We've got nothing to hit but the heights . . ."

(See "I'm Betwixt and Between," above.) The song went on to become another Jule Styne standard, but I'm still singing "I'm betwixt, and between . . ." To all the readers of this column in Sheet Music Magazine , I have often explained the job of writing different lyrics to the same melody, and here is the supreme example.

But about Jule Styne there is no betwixt and between – he is unquestionably among the very greatest of our composers and I thank him (as must all the lyrists herein) for the privilege of working with him. BRAVO JULE!!!

Dear Mr. Shanaphy,

Your November '88 Sheet Music cover is a disgrace. It wasn't funny in 1961 and is insulting to all women now. How dare you make fun of an older woman singing while three older men sing and one smokes a cancerous cigar and all four hover around a younger woman.

Did you miss the Women's Revolution? An apology, please.

Dr. Shirley Blair
Key West, Florida

Sir,

I can't begin to tell you how much I despise the cover on the November issue. It is sexist, age-ist and size-ist. I'll bet there are more of "us" than "them" (the cute blondes) subscribing to Sheet Music Magazine and making it a success! (Curtis Publishing Co. isn't around any more, is it?)

Joyce D. Myers
Waukee, Iowa

Yes, Curtis is still around. . . . There are sixteen women on permanent staff for Sheet Music, only three men – not bad odds for those of us who missed the Women's Revolution, what? – and all of them just adore the cover.

We could argue this one forever. It's over when the thin lady talks.

Would it help if we told you we think that the statue of Beethoven is grimacing at the pianist?

If the cover truly offends, we are sorry. Sorrier still for the sense of humor we have lost over the years.

Dear Ed. Ed:

Me. again, mainly to say your covers are so delightful, have you thought of offering appropriate ones as Christmas cards? I'm thinking of the teddy bears at the piano, last month's sing-a-long and the latest cover in particular. Every subscriber should be a potential customer.

Also, thank you for your especially nice answer to my letter of a year ago and for sending the sheet music and tapes (which I returned, since I got two sets) and your very kind advice about stagefright. I'd have written to thank you then but I didn't want you to think I was trying to start a correspondence.

This beginner just played the piano (reluctantly) for 350 people at my husband's 40th college reunion (not well but the piano was so weak no one heard it over the singing anyway!). I think it was a little like being thrown in the water to make you swim and I doubt I'll ever have stagefright again. (I'll find out next week at our recital.) Maybe I've found the cure?

Best wishes,
Audrey Kastris
Vienna, Virginia

Dear Mailbox,

"The old songs, the old songs . . ."

It was great to see an issue (November 1988) devoted to sing-along music, and to note that many of the numbers have been preserved in popularity by barbershop quartets. Were you aware that *Sweetheart of Sigma Chi* was written on the Albion College campus, near Battle Creek, Michigan, and is in the repertoire of the Classic Collection quartet, 1982 international champions?

It's quite appropriate that this sing-along issue was published during the 50th anniversary year of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

We're just a bunch of men who like to sing. No other qualifications required. And in our 50 years, we've grown to 38,000 members in more than 700 chapters throughout the U.S. and Canada, and are branching out to Britain, the Nordic countries, Germany, Australia and New Zealand. Chapters include both quartets and choruses and we pick champions in each catagory at each summer convention. We also have district championships, local chapter fun and family nights, performances and shows in our local communities. We also have a Young Men in Harmony program to encourage high-school singers, a warehouse of sheet music which is added to monthly, our own arrangers, hundreds of chorus directors and innumerable coaches. And we raise hundreds of thousands of dollars yearly for the Institute for Logopedics in Wichita, Kansas, which serves the handicapped, including speech and hearing impaired. Our motto: "We Sing That They Shall Speak."

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"Keep the Whole World Singing,"
Jim Styer
Chapter Public Relations
Battle Creek, Michigan

Dear Mailbox,

I have just now received the November 1988 issue of Sheet Music and what a thrill to see and play the songs of yesteryear. I could hardly wait to get to the piano. It brought back memories of when I played piano for the silent movies. I'm still up in "Cloud Nine." Surprise us again sometime with tunes such as these. I enjoy the magazine and wouldn't do without it.

From your 90-year-old subscriber,
Clonda McElhiney
Torrance, California

Dear Friends,

Your November '88 issue is the Gold Medal! As one person who takes her sing-along tunes to a local retirement/nursing home, I have tried to "poke out" the notes for the songs I need. Your help is much appreciated. Many thanks.

Very truly,
Helen M. Davis
Custer, South Dakota

P.S. The cover is very special. Ludwig!

Dear Mailbox,

I wonder if sometime you could write an article on the Metronome. I have a Seth Thomas, but I am not sure where to set it for different pieces of music. For instance, if the time is 3/4, 2/4, 1/2, etc., exactly what number should it be set at? I hope you can clarify this.

Thank you.
Ivy Ellis
Boise, Idaho

See our new Music Workshop section in this issue. Douglas Riva has written a detailed article on the metronome. Hope it will be of some help.

Dear Folks,

I found a music book in our library in Woodburn, Oregon that I liked very much. I would like to buy one so I could keep it at home, to use even as a reference book. It is the Do-It-Yourself Handbook for Keyboard Playing. It says $15.00 as a price on the back of the book, but I will wait to hear from you. Maybe that is changed.

Yours truly,
Leino J. Kangas
Woodburn, Oregon

The Do-It-Yourself Handbook for Keyboard Playing *is still $15.00, plus $2.50 for shipping and handling. You can send your order to Songbooks Unlimited, 352 Evelyn Street, P.O. Box 908, Paramus, New Jersey 07653-0908.*

Looking Forward: Looking Back — A Talk With Jule Styne

by Jane Rubinsky

Listening to Jule Styne is a little like riding the roller coaster at Coney Island. You can't imagine how fast it really goes until you're on it. His thoughts hurtle along, looping, dipping, whipping around bends and turns; he changes subjects in mid-sentence with the agility of a stunt rider jumping from one moving vehicle to another. Past and present, memories and plans, analysis and assertion all tumble together in a rush of energy and enthusiasm.

"I'm taking on the biggest enterprise I've ever done in my life, and I'm very excited about it," says Styne. This from a man who has just been talking about his legendary successes in the theater and film, including *High Button Shoes, Gentlemen Prefer Blondes, Bells Are Ringing, Gypsy,* and *Funny Girl,* as well as the less-blessed projects that still yielded a wealth of memorable songs. If he stopped right now, the 83-year-old songwriter's lifetime of accomplishments would entitle him to one of the highest positions in the pantheon of American popular music — but there's no stopping for Jule Styne!

Styne didn't set out to be a songwriter. He was trained, in fact, as a classical pianist — and by the age of ten, he had soloed with the Chicago, St. Louis, and Detroit Symphonies. At 13, he attended the Chicago School of Music on a scholarship. But the classical music world was destined to lose him, for upon graduation Styne was drawn into Chicago's rich and thriving jazz scene, playing piano and arranging for various bands until he eventually formed his own group.

After a stint in New York as an arranger and vocal coach, Styne moved to Hollywood to pursue the same line of work for Twentieth Century Fox. It was Darryl Zanuck of Fox who suggested that songwriting might hold more promise for Styne and got him his first job as a songwriter — but not at Fox. Styne had to prove himself at Republic, a smaller and less-respected studio, before going on to Paramount and eventually getting hired back by Fox. (Leaving a $900-a-week job as a vocal coach for a $165-a-week job as a songwriter, Styne was told by Zanuck, "So just pretend that you're investing, betting on yourself. You're a gambling guy, *bet.*") It was a gamble that paid off.

"So just pretend that you're investing, betting on yourself. You're a gambling guy, bet."

The 40's saw a string of hits for Styne

and his collaborators (first Frank Loesser, then Sammy Cahn when Loesser departed for the Army), many of which have become popular standards: "I Don't Want To Walk Without You," "I've Heard That Song Before," "It's Been A Long, Long Time," "I'll Walk Alone," "Five Minutes More," "Time After Time," "Let It Snow, Let It Snow, Let It Snow."

But for Styne, Hollywood felt like too much of a conveyor belt. So he headed back to New York and the musical theater, dragging a reluctant Sammy Cahn behind him. After one flop, they hit it big with *High Button Shoes* in 1947, which ran for 700 performances. Cahn returned to Hollywood, while Styne stayed in New York to collaborate with others on a string of musicals, among them *Gentlemen Prefer Blondes* (with Leo Robin) in 1949; *Bells Are Ringing* (with Betty Comden and Adolph Green) in 1956; *Gypsy* (with Stephen Sondheim) in 1959; *Do Re Mi* (with Comden and Green) in 1960; *Funny Girl* (with Bob Merrill) in 1964; and *Hallelujah, Baby!* (with Comden and Green) in 1967. In between musicals, Styne continued to write for the movies with Cahn, receiving several Oscar nominations before finally winning in 1954 with the title song for *Three Coins In The Fountain*.

Styne's account of a more recent song, a little gem called "Killing Time" that he wrote to a lyric Carolyn Leigh provided just before her death a few years ago, gives some insight into his craft. "We played poker together on Wednesday nights, and one day when Carolyn came over she said, 'I've got a title; you ought to write it.' I said, 'What is it?' And she recited me a verse; she had it written down in longhand. So then the next week,

Jule with his lovely wife Margaret, and son Nicky.

she gave me some more lyrics, and then it looked like there was a beginning and an ending, but no exposition in the middle. Anyhow, that was all the words I had, so I sat down and wrote it. It's a short song, but it turns out to be very powerful. It's a wonderful lyric." The song is one of the few that Styne composed at the piano, after the lyric had been written. "I usually write away from the piano, and when I sit down to write, I don't know what it is. I just write the music and give it to the lyric writer. But when I sat down to write Carolyn's song, what I did was accompany her touching lyric, letting it stand out in front. I didn't want the music to interfere; melodically, it just stays down there and allows the passion and emotion to come out of the words, which are kind of flip, casual – implying more by association than they actually reveal. They offer a series of pictures, a series of statements such as one might make on an analyst's couch. It's a great singer's song, because the singer controls the passion and emotion in the words, and can do anything. I could give you about 20 different readings on it! There's something very compelling about that song; all of a sudden, the room gets very quiet – people have to listen hard."

Cutting up with Sammy Cahn.

"Killing Time" will be the title track on an album of jazz arrangements of Styne classics the songwriter is planning with singer Debbie Shapiro (currently featured in the new musical, *Jerome Robbins' Broadway*). "She's sensational!" says Styne. "Not since Barbra Streisand, whom I put in *Funny Girl*, have I been so enthused about a girl singer. She's very special – a new, fresh sound."

Styne's thorough understanding of what works in the theater has contributed as much to the success of shows as his music. He takes as much pride in the Drama Critics' Award he won in 1950 for producing the Rodgers and Hart musical *Pal Joey* – with no Styne music in it at all – as he does in the recognition garnered by his own scores. His involvement in shows for which he did provide the score went far beyond the music. It was Styne's idea, for example, to wire the dresses for the multiple strip in *Gypsy*. "But the greatest thing I had to do was cut the show, because we were one hour long," Styne says modestly of the show for which he wrote what is considered his greatest score. "I was going with a girl in the show, and her biggest scene was a ten-minute confrontation with Ethel Merman. And when I was cutting, I said to Arthur Laurents, the book writer, 'Here's a good ten minute cut.' And they thought I was the greatest thing because that was my girl's biggest scene in the show. But in fact, it was redundant. We already know what an ogre the Merman character is; we don't have to gild the lily. And I'm good on cutting," he adds.

Styne is "good on" a lot of things, including recognizing and taking chances on artists who have the potential to be stars – something not many people are willing to do anymore, he says. He brought an unknown named Carol Channing to audition for *Gentlemen Prefer Blondes* – "They thought I was crazy!" He insisted on Barbra Streisand for *Funny Girl* – over everyone else's objections. And remembering Frank Sinatra's remark about a struggling singer – "This guy's going to be all right. Give him some songs." – when choosing artists to record

Manager Dorothy Dicker with Jule at rehearsal of "Bells Are Ringing" in Palm Beach.

his songs from *Bells Are Ringing*, he asked an astonished Mitch Miller at Columbia Records to get him Tony Bennett for "Just In Time." So when Styne predicts great things for Debbie Shapiro, you know he isn't kidding!

Although he hasn't had a hit show for awhile, Styne has big hopes for his current project, an adaptation of a movie for the stage – a process that Styne, with his years of experience in both media, is entirely familiar with. "I've been on this project for four years," he says. "It's taken me that long to get the rights, but while I was working on that, I've figured out exactly how I'm going to do this thing on the stage. In a movie,you do one closeup and you know how the girl feels. On the stage, you've got to say everything, sing everything, or dance everything. So I have a plan to compensate for all the wonderful camera work that was in the movie. It's a lot of work, but it'll be great!"

Jule Styne has been a legendary figure in the American musical theatre, and he has sufficient laurels for a dozen composers to rest upon. Still, he continues to look forward much more than he looks back. That's the exciting thing about Jule Styne: the roller coaster ride doesn't stop.

Jule Styne & Friends

1. With singer/actress Celeste Holm; 2. Going over "Funny Face" with Sidney Chaplin, Barbra Streisand and lyricist Bob Merrill; 3. With film funnyman Phil Silvers; 4. A lively conversation with Lee Iacocca and Frank Sinatra; 5. Stage and screen star Angela Lansbury, and composers Arthur Laurents and Stephen Sondheim join Jule in this foursome.

11. A very young and gifted Jule Styne.

6. Jule Styne sits in for pianist Bernie Leighton with Zero Mostel and bassist Milt Hinton; 7. At work with Sammy Cahn; 8. Rehearsing with Carol Channing and Margaret Whiting; 9. In good company with lyricists Betty Comden, Sammy Cahn and Adolph Green; 10. The Hollywood days with Sammy Cahn, Frank Sinatra, director George Sydney, Gene Kelly and arranger/conductor Axel Stordahl.

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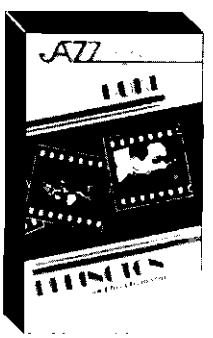

Duke Ellington
And His Orchestra (1929-1941)

The Duke and band along with Billie Holiday, Ben Webster, Snakehips Tucker and Whitey's Lindy Hoppers! This is the classic Ellington organization, with Cootie Williams, Johnny Hodges, Harry Carney, Sonny Greer, Joe Nanton, Barney Bigard and others. Program includes *Black and Tan Fantasy, Symphony In Black* and *Hot Chocolate.*

Fats Waller
And Friends (1945)

The incomparable Fats along with Tiny Grimes, Mabel Lee, Dusty Brooks and his Four Tones, and others perform *Your Feets Too Big, Ain't Misbehavin', Honeysuckle Rose, Chatter Moo Cow Boogie Woogie, T.G. Boogie Woogie, Cow Cow Boogie, She's Too Hot To Handle, Shout Brother Shout, Chicken Shack Shuffle, Breakfast In Rhythm* and *The Joint Is Jumpin'.*

Nat "King" Cole
Plus The Mills Brothers (1942-1949)

This one also features Dorothy Dandridge and The Delta Rhythm Boys! Includes *The Trouble With Me Is You, Come To Baby Do, Paper Doll, You Always Hurt The One You Love, You Call It Madness, Jack You're Playing The Game, Till Then, Lazy River, Rockin' Chair* and *Errand Boy For Rhythm.*

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Eddie Bracken and the cast in *Sweater Girl*

I Don't Want To Walk Without You

Introduced in the 1942 film "Sweater Girl" by singer Johnny Johnston, this ballad made Styne and Loesser "hot properties" in the Hollywood composer arena. Harry James' recording with vocalist Helen Forrest reached the top of the charts, with recordings by Bing Crosby and Dinah Shore following closely behind. In 1980, it was re-popularized by Barry Manilow.

Music by JULE STYNE
Words by FRANK LOESSER

Molto Moderato

mf

Verse

E♭ A♭ E♭ A♭ E♭ A♭

All our friends keep knock-ing at the door, They've asked me out___ a

mp

E♭ Cm D7 Gm Am7 D7 Gm Gm7 C9

hun-dred times or more, But all I say___ is: Leave me in the gloom, And

Fm Gm7 C7 Fm Fm7 B♭7 B♭+5

here I stay___ with - in my lone - ly room, 'cause,

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Refrain
Fm
F7
B♭7
I don't want to walk with - out you, Ba - by,
mp - mf
E♭
B♭m
C7
Gm7
E♭m
C7
Walk with - out my arm a - bout you, Ba - by.
F9
A♭
B♭7
E♭
I thought the day you left me be - hind,
Gm
C#dim
D7
Gm
E♭m
F7
B♭7
Edim
I'd take a stroll and get you right off my mind, but now I find that

Fm
F7
B♭7
I don't want to walk with - out the sun - shine.
E♭
B♭m
C7 Gm7 E♭m C7
F9
Why'd you have to turn off all that sun - shine? Oh, Ba-by
A♭
B♭7
E♭ B♭7 E♭ F#dim Gm7 E♭m C9 Edim Fm
please come back or you'll break my heart for me, 'Cause I don't want to
Fm7
Ddim
1. E♭
B♭7
B♭+5
2. E♭
walk with - out you, No - sir - ee. ee.

Just In Time

One of the showstoppers in the 1956 Broadway hit, "Bells Are Ringing." The incomparable Judy Holliday, in the starring role, delighted audiences for over 2 years, and in 1960 she repeated her performance on the silver screen opposite Dean Martin.

Music by JULE STYNE
Words by BETTY COMDEN
and ADOLPH GREEN

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B♭9
— The los - ing dice were tossed, — My bridg - es
E♭9
A♭
4fr
all were crossed, — no - where to go. —
D7
Gm
D
Gm
D
— Now you're here — and now I
Gm
D7
Gm
Gm7
C7
B♭
know just where I'm go - ing, no more doubt or fear, —

C7+5
G7
G7+5
— I've found my way. For love came
C9
F7
G6
F+
just in time. You found me just in time
Bb
C7
Cm7
F7
— and changed my lone - ly life, that love - ly
Bb
C9
Cm7
F7
Bb
Bbdim
Bb
Bbdim
Bb6
1.
2.
day.
day.
mf

Barbra Streisand

People

"Funny Girl," based on the life of comedienne Fanny Brice, was the 1964 Broadway show that brought us this classic. Barbra Streisand starred in the show, and her recording of this song reached no. 5 on the charts the same year. The 1968 film received several Academy Awards and nominations, including best picture, best actress (Streisand) and best song.

Music by JULE STYNE
Words by BOB MERRILL

Moderato

Piano

mf

Refrain *(Steadily with feeling)*

Bb F7 Bb Cm7 F7

Peo-ple, peo-ple who need peo-ple Are the

mp

Eb Bbmaj7 D7sus4 D7 Gm

luck-i-est peo-ple in the world. We're chil-dren

espressivo

Bbm C7

need-ing oth-er chil-dren And yet, let-ting our grown up

mf

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Fmaj7
F6
G
xooo
B♭m6
Gdim
F
Fdim
Gm7
C7
pride Hide all the need in - side, Act - ing more like chil - dren, than
E
F7
Cm7
F9
B♭
F7
chil - dren. Lov - ers are ver - y spec - ial
rall.
mp a tempo
B♭
Cm7
F7
E♭
B♭maj7
Fm7
peo - ple, They're the luck - i - est peo - ple in the world.
3
B♭9
B♭7+5
E♭
E♭m
B♭
Fm7
With one per - son, One ver - y spe - cial per - son, A feel - ing

Eb
F7
Bb
Gm6
deep in your soul Says: you were half, now you're whole. No more
Bb6
Gm7
Cm7
F7
Bb
hun - ger and thirst, But first, be a per - son who needs peo - ple.
mf molto espressivo
Bb7-5
Eb
Ebm
Eb
Bb
Cm7
Peo - ple who need peo - ple Are the luck - i - est peo - ple in the
f
Bb
Gm7
Cm7
F7
1.
world.
Bb
Gm7
Bb6
2.
world.
rall.
p

Martha O'Driscoll and John Hubbard in
Youth On Parade

I've Heard That Song Before

The Sammy Cahn-Jule Styne partnership began with the 1942 film "Youth On Parade," in which Bob Crosby and his orchestra introduced this ballad. But it was the Harry James' orchestra with Helen Forrest's vocal that made the million selling record, topping the charts for 13 weeks.

Music by JULE STYNE
Words by SAMMY CAHN

Moderato

mf

Verse

F(addG) F Dm7 G7(+5) Ddim C6

espress.

Mu - sic helps me to re - mem - ber,

p

C F6 C♯dim Dm(addE) Dm Dm7 G7 Em G7 Cdim C

It helps re - mind me of things be - hind me.

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F(addG) F Am6 B7 B+ Em(addF♯) Em Em7
Tho' I'm bet - ter off for - get - ting,
A9 A7(♭5) G C Am Bm G7 Dm7 Fm6 G7
poco rit.
I try in vain each time I hear that strain:
poco rit.
G7 C Cmaj7 C6 Bm7 E7
Refrain (Sweetly)
It seems to me I've Heard That Song Be - fore; It's from an
a tempo
p-mf
E7 Ddim E+ E7 A7 Edim A+ Am7 D7
old fa - mil-iar score, I know it well, that mel - o - dy,

Em Fmaj7 F♯7 Em G7 G7(+5) C G7(+5)
It's fun - ny how a theme re - calls a
C Am Am(maj7) Am7 D7
fa - vor - ite dream, A dream that brought you so close to
Dm7 Fm6 G7 Dm7 G7 C
me. I know each word be - cause I've
3
3
(8) (8) (8)
Cmaj7 C6 Bm7 E7
Heard That Song Be - fore, The ly - ric said, "For - ev - er - more."

A7 Gm6 A7 Edim A7 Dm A7
For - ev - er more's a mem - o - ry.
Dm F6 C7(+5) F6 Fm6
Please have them play it a - gain,
C6 B7 C6 Gm6 A7 Dm A7 Dm Fm6 G7
And I'll re - mem-ber just when I heard that love - ly song be -
1.C A7 Dm7 G7
2.C Fmaj7 Fm6 C6
rall. e dim.
fore. It fore.
f
rall. e dim.
3
3

Judy Holliday and
dancer Peter Gennaro

Long Before I Knew You

Another hit from the wonderful "Bells Are Ringing," this love song was performed on stage by Judy Holliday and Sidney Chaplin.

Arranged by Marty Gold

Music by JULE STYNE
Words by BETTY COMDEN
and ADOLPH GREEN

Moderately slow

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Fm7 Cm Dm7-5 G7 Cm E♭7
some - day some - how. I pic - tured
A♭ D♭/F E♭7 A♭ D♭ A♭
some - one who'd walk and talk and smile as you do. And
Gm7-5 C7 C+ C7 Fm7-5
make me feel as you do right now.
B♭7 A♭ E♭maj9 E♭6
All that was long be - fore I held you.

Gm
A♭/B♭
B♭9
A♭
Cm
Long be - fore I kissed you.
Long be - fore I touched you
Fm7
Cm
Dm7-5
G7
Cm
E♭7
and felt this glow.
But now you
A♭
D♭/F
E♭7
A♭
Dm7-5
G7
Cm
F9
real - ly are here and now at last I know that
E♭6
C7-9
Fm9
B♭9
E♭
E♭6/9
Long Be - fore I Knew You I loved you so.
poco rit.

THE Music WORKSHOP

The Art Of The Intro

"I've told everyone who has ever taken a lesson from me," says pianist/organist Jane Jarvis, "that there are two very important things to remember when you are going to perform professionally. The first is to dress well and to present yourself nicely. The second is to play a good introduction to every song."

Here are two introductions that can serve as models for slow tunes. The first, by Lou Stein, was written originally as an intro to the song *Here's That Rainy Day,* but it is useful with any slow tune (it's presented here in the key of G).

Notice that Lou keeps a G *pedal point* in the bass throughout. The harmony first moves from G to C, then back to G before venturing a little further away from the key center: in the second half of the intro the notes of an Ab Major 7th (one half step up from G) create tension above the G bass, but resolve down to a G Major 7th in the end.

The second intro example is one by Jane Jarvis. This was written for her arrangement of *The Party's Over,* but once again we are left with a wonderful model. This one makes use of the cycle of fifths with "altered" jazz harmonies for a truly contemporary sound.

Jane's introduction is a perfect lead-in for any slow song in Eb. Try transposing it to different keys and you will gain both a greater understanding of how it works, and more flexibility in its use.

Illustration by Barbara Ernst-Prey

Using The Metronome

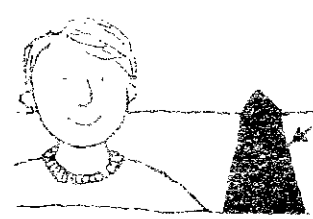
- *To Understand Time Signatures*
- *To Build Technique*
- *To Put Steadiness In Your Playing*

By Douglas Riva

A metronome sits on top of virtually every piano in homes and studios throughout the world. Almost every pianist, student or professional acknowledges that the metronome is an important part of music study. Nevertheless, the metronome, which is one of the most valuable tools available to us, is widely misunderstood. Many people, while believing that it is indeed important, do not have any practical idea of how to use one, and still others proclaim that it is a nuisance or worse, useless.

The question of tempo is one of the favorite topics among musicians and listeners. Even the most casual listener can not help noticing wide differences in tempo in performances by different players. This difference is not really surprising when you consider that the appropriate tempo for a composition is indi-

The metronome is a guideline to help you learn to feel the tempo within yourself.



continued on page MW4

CHANGES

Every keyboardist loves to learn new "substitute" chord changes for the old, overused ones. Just a little alteration here and there can really freshen up a standard. Here are some slightly different chord changes on *Just In Time,* supplied by songwriter/pianist Matt Dennis. We think you'll find them delightful!

Just In Time

Moderately:
Bbmaj7 Bb6 Am7 D7
Just In Time I found you Just In Time Be - fore you
Fm6/D G7 C9add6/E C bass C7-5 C9 F9sus4 add13
came, my time was run - ning low. I was lost,
F7-9add13 Bb7add13 Bb7+5 Bb7 Ebmaj7 Ebmaj7+5
The los - ing dice were tossed, My bridg - es all were crossed
Eb6 Eb7 Cm6/A D7+11 -9 D7-9 Gm add maj7
no - where to go. Now you're here and now I
Gm7 no C C9add6/E C♯dim Bb6/D Cm7 Bb Cm/Bb A7 Ab7
know just where I'm go - ing, no more doubt or fear, I've found my
G7+5 Ab9add13 G7+5 N. C. C9 F9sus4 Ebdim Fm6/D
way. For love came Just In Time, You found me Just In Time
G7+5 G7 C9add13/E C7-9 +5 Cbass F9sus4 F7-9 Bb9 add13 A9 add13 Bb9 add13 Bb bass
(Beats)
and changed my lone - ly life, that love - ly day.

TECHNIQUE

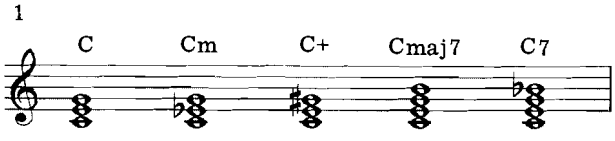
A 5 Minute Workout

Here's a drill that will get your fingers "warmed up" and moving in just 5 minutes. Although it's made up entirely of five-finger patterns, some are on white keys while some are on black keys. When you play on the white keys, with the thumb on a white key, play toward the outer edge of the key. When playing on the black keys, with the thumb on a black key, play toward the cover of the keyboard.

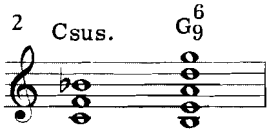
Try playing with the right hand alone, then the left hand alone before putting them together. Begin with a tempo of ♩ = 120-144.

A Fresh Sound For "Just In Time"

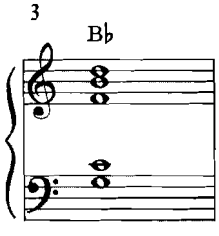
For a really contemporary sound, many keyboardists are exploring chords built in fourths. Ordinarily, harmonies are constructed by stacking tones a third apart . . . as in these examples of major, minor, augmented, and seventh chords:



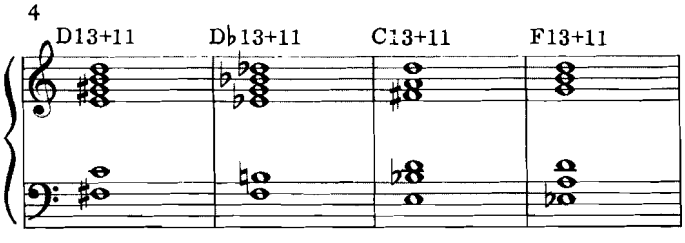
Chords built in fourths have a very different sound:



One of the most popular sounds now being used in pop music combines thirds and fourths in the same harmonies. Here's an example: this Bb chord is built (from the bottom up) by playing the sixth, ninth, fifth and root – all a fourth apart from the preceding note – capped by the third, which is a major third above the root.



That major sound is not the only chord type that can be constructed in this way. Here are a few more harmonies built by stacking fourths and thirds. (Try transposing these chord voicings to many keys so that they can become a natural part of your playing.)



These voicings are often used by pianists playing in duos or trios. In those situations, the bass player supplies the roots of the chords, enabling the keyboard player to voice the upper members of the harmonies.

Now that you've tried out this new sound, how can you use them in a song? We're glad you asked! Here's an interesting rendition of *Just In Time* using just these harmonies! We've left room for you to finish the arrangement on your own.

Metronome

continued from page MW1

cated by a handful of Italian words which are descriptive but vague: largo (broad), lento (slow), adagio (slow, literally, at ease), andante (walking), allegretto (quick, cheerful), allegro (fast), presto (very fast) and prestissimo (as fast as possible). These indications are very helpful in determining what the correct tempo should be, but they are not very precise in indicating exactly what are the composer's intentions. After all – How fast is fast? Everyone is bound to have a slightly different answer.

As early as the 16th Century, musicians realized that it would be beneficial to have a tool for measuring the varying speeds of music. Galileo conducted early experiments in an attempt to develop a device to measure musical motion using a simple pendulum. Later Gottfreid Weber developed a simple pendulum on a cord with knots placed at varying intervals from which the cord could be hung, making it possible for the pendulum to swing at different speeds, marking faster or slower tempos depending on the length. However, this device was not particularly successful nor practical, since the pendulum required a cord 40 inches long.

The idea of developing a "musical chronometer" attracted the attention of Beethoven's friend Johann Nepomuk Mälzel. Mälzel was a colorful figure who might be described as half Thomas Edison and half P. T. Barnum. He was an inventor and succeeded in having himself appointed "Court Mechanician" to the Austrian Emperor in Vienna. Beethoven became acquainted with Mälzel because the latter made 4 ear trumpets which helped the composer maintain some aural contact with the world before he became totally deaf.

Beethoven believed that tempo must be felt, but he acknowledged the need for a measuring rod to substitute for "absurd" descriptive terms (i.e., allegro, andante, etc.) He said that Mälzel's "metronome affords the best opportunity for doing so." With Beethoven's endorsement Mälzel's success was insured.

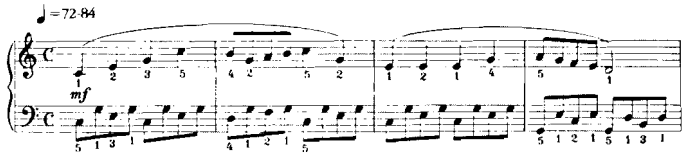
How can the device best be used? A metronome divides a minute into equal parts, usually on a scale of 40-208. A setting of 88, for example, provides a click, or sound, marking each one of 88 divisions of a minute. Other settings are faster or slower. Composers indicate the desired speed by placing "M.M." (an abbreviation for Mälzel's Metronome) or simply "M." followed by the appropriate setting, in their music. The indication might be further simplified by placing, for example, " ♩ = 120" (or depending on the composer – "M.M. ♩ = 120," or "M. ♩ = 120"). This setting would apply to any piece in 2/4, 3/4, 4/4, 5/4, 6/4, etc. or to any time signature (or meter) where the ♩ represents one beat. In this case you would play each quarter note at the rate of 120 per minute. Consequently, a half note (𝅗𝅥) would be held for two clicks, a dotted half note (𝅗𝅥.) for 3, etc.

Eighth notes (♫) would indicate that you sub-divide each click into two equal parts.

Time signatures with a 2 as the bottom number, such as 2/2, 3/2, or 4/2, indicate that each half note (𝅗𝅥) receives one beat. Consequently the metronome setting would be indicated as (for example) 𝅗𝅥 = 72. Since each half note contains two quarter notes – which move twice as fast as half notes – you could also set the metronome at 144 and have a click for each quarter note, achieving the same tempo.

Time signatures with an 8 as the bottom number, such as 6/8, indicate that each eighth note (♪) receives one beat. In other words, each measure contains, in the case of 6/8, 6 eighth notes or their equivalent. Bear in mind that 6/8, 9/8, and 12/8 are also "compound" time signatures, meaning that in some cases 3 eighth notes are grouped together to form one unit (a ♩.), which is felt as the beat. In this case the composer might provide a metronome marking such as ♩. = 100.

If you follow the instructions for a piece such as this Czerny Etude, you will see that you are to set the metronome between 72 and 84 and time each quarter note to coincide with each click of the metronome.



Metronome markings indicating a *range* of tempo are intended as a guide. One tempo within the range may be too slow and another too fast. You should play the piece through at several different tempos within the range given, and select one which is fast enough to be challenging but slow enough for you to have complete control over each note. If even the slowest tempo indicated seems too fast, pick one that is slower and gradually work up to the tempo indicated. However, you may be able to play faster than the top speed given. Fine – but ask yourself, "Does the piece sound good at that tempo?" Having the facility to play at a fast tempo is an excellent pianistic attribute, but always let the musical effect determine what the correct tempo should be. Playing fast is not its own reward, as it is in typing.

After careful practice with the metronome to insure that you can play accurately in tempo, neither rushing nor slowing down, you *MUST* turn off the metronome. The tempo of any piece must be felt internally by you, not dictated by a machine. The metronome is a guideline, a standard against which to measure the tempo, but in the final analysis you must feel the tempo within yourself.

When asked about the metronome markings he put in the score to his Requiem, Brahms wrote, "I think . . . that the metronome is of no value . . . everybody has, sooner or later, withdrawn his metronome marks." Perhaps so, but other composers have felt quite differently.

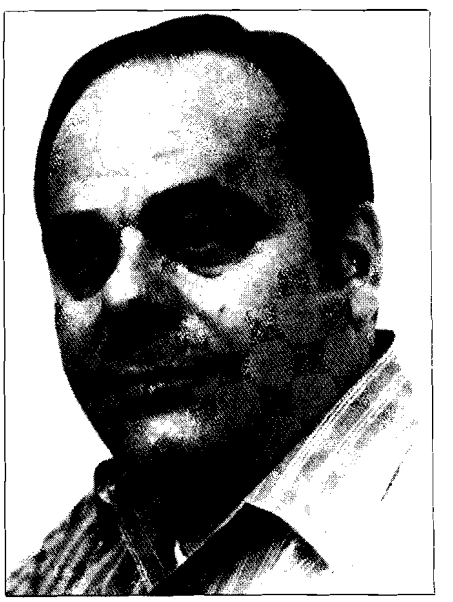
Verdi, for example, in describing his Te Deum, said, "This entire piece ought to be performed in one tempo as indicated by the metronome. This notwithstanding, it will be appropriate to broaden or accelerate in certain spots for reasons of expression and nuance, coming back, however, always to the first tempo." Verdi's two sentences "express the essentials of all music making" according to noted conductor Eric Leinsdorf.

Whether you have a wind-up pendulum model metronome, or an electronic- or battery-operated transistor model, listen carefully to check that the beats are evenly spaced. Once dropped, metronomes may not be reliable. In order to check the accuracy of a given setting, count the number of beats during 3 minutes and divide the number of beats counted by 3. The answer will tell you how many beats, on the average, your metronome gives per minute at that setting. Your metronome may provide evenly spaced beats but may not be accurate to its own scale.

A final word of advice – manufacturers are experts in making fine metronomes but they may or may not be expert musicians. Ignore the scales of tempos shown on metronomes such as Allegro = 84-144, or Andante = 56-88. Let the composer and his music tell you what the correct tempo is.

Two Hands Are Better Than One!

By Champ Champagne



Champ Champagne

Champ Champagne has been a legendary figure in the world of keyboard music for many years. He is a noted composer with two books, MUSICAL MANEUVERS 1 and 2, to his credit.

As musical director and performing artist on station CJOH in Ottawa, Canada, he appeared in many shows. He was also Music Director on the GALLOPING GOURMET cooking show with Graham Kerr, which was seen on 145 television stations both in Canada and the USA.

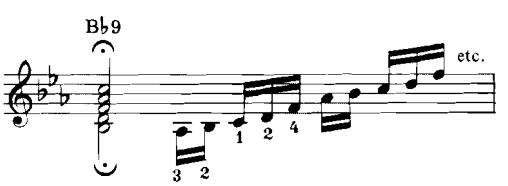
Champ became known for his lively and challenging workshops at the Home Organists Adventures and Home Organ Festival at Asilomar. He has had his own orchestra, owned a piano and organ studio, was a finalist judge for the Yamaha Electone Festivals and for many years wrote a popular instructional feature for KEYBOARD WORLD Magazine.

Now recovering from a massive stroke, Champ is utilizing all his resources to regain his motor skills, and is progressing slowly but surely. His musical talents have remained intact and through the pages of this magazine we will once again be enjoying and learning from this gentleman, who is indeed a CHAMP.

Arpeggios can be a great effect for adding splash to intros and endings, or to use as a flourish for dressing up a melody. The word "arpeggio" means "harp-like," and, basically, an arpeggio is a chord that is "broken" or played one note at a time. We've all seen terrific players use arpeggios as they glide across the keys with seemingly no effort at all. Fortunately for those of us who don't have a lot of technique (me included), there's a way to play arpeggios using *both* hands!

You must play the notes *evenly:* two notes with the left hand (stems down) and three with the right (stems up).

Learning is the perception of patterns. Try some chords with the same pattern:



It is not necessary for the arpeggios to have each and every component of a chord. It is customary to omit the eleventh in the thirteenth chord, for example. The most important notes in a chord are its *root, third, seventh* and the *thirteenth.*

A further explanation is offered on page 14 of my book, *Musical Maneuvers, Volume 1.* Once you get the hang of it, it is truly easy!

Which arp sounds the best?
Which is easier to play?

The Music That Makes Me Dance

This month, we raise a stein in salute to Mr. Styne with an arrangement of "The Music That Makes Me Dance," a lovely piece from the mid-sixties.

The first sixteen bars of the refrain, up to the initial turnaround, are here presented in chord-melody form for plectrum-style players, though this can also be played finger-style.There is good practice here for players who may be having difficulty with partial barres involving the first and (especially) third fingers. Those chords, mainly ninth chords of one sort or another, should be practiced separately before attempting the entire solo.

Happy birthday, Mr. Styne.

Interplay . . . (Right, Left, Left, Right)

I have been an admirer of Jule Styne for a long time. Not because his name sounds like mine (it's spelled differently), but because of the wonderful melodies he has written through the years!!

I had the pleasure of being in a Broadway show called "Say, Darling" (as an actor-piano player), for which Jule Styne wrote the music. From time to time, he would appear at rehearsals, and play the piano. I might add, he's a very good piano player. . . .

In my arrangement of "Just In Time," I use a device to get the hands working back and forth: an "interplay."

For the right hand: I start the piece using thirds in bars 1 and 2 and then sixths in bars 3 to 5. In bars 7 and 8, a "fill-in" is used and in bars 9 through 14 I use triads.

For the left hand: Note how the bass plays the root on the first beat and the fifth of the chord on the fourth beat.

This is a good piece for playing quarter notes evenly. Make sure the tempo is steady.

In playing exercises I and II, you will get the feel of playing right, left, left, right.

Just In Time

Note: Keep a steady beat.

Birdlike

With the current popularity of Clint Eastwood's movie on jazz great Charlie Parker ("Bird"), many musicians are taking another look at the work of this founding member of the bebop school. In many ways, Parker's music was the foundation of all modern jazz playing. Even keyboard players can benefit from studying his rapid, improvised lines.

One of the keys to Parker's style is the art of constructing continuous, weaving patterns that move around and through the tones of a song's chords. And one of the ways to gain that ability ourselves is to play through some of his patterns . . . to get them "under the fingers" so that they become less and less foreign to what we are used to playing.

The following "Jazzercise" is designed to get your finger joints "well oiled" for rapid movement around the keyboard, while helping to familiarize you with the sound of Charlie Parker's jazz. As a homework assignment, continue to transpose this little exercise through all the keys. You'll find it more useful for pop playing than Hanon . . . and more fun, too!

Moderate

Continue down cycle of fifths.

Barbra Streisand

The Music That Makes Me Dance

The award winning show "Funny Girl," starring Barbra Streisand, was the showcase for this tune. After 1,348 performances on Broadway, "Funny Girl" went on to make movie history.

Music by JULE STYNE
Words by BOB MERRILL

Moderato

Piano

f

Freely

Cm7 F9 Cm7 F9

To me, to me love is no go Till fid - dle and o - boe start

mp

Cm7 F7 Cm7 F7 Cdim Cmaj7

weep - ing,— wail - ing.— That's my—

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E7
A7
D9
Am7
D7
fail - ing.
He may be wrong for me, But
A7+5
D9
Dm7
G7
G+
his is the on - ly song for me.
rit.
Refrain
Cmaj7
Expressively with a steady beat
I know he's a - round when the sky and the ground start in
mf
Gm7
C9
Gm7+5
C7
F
ring - ing.
I know that he's near by the

E9
A7+5
thun - der I hear in ad - vance. His words and
D9
Dm7
G7
his words a - lone are the words that can start my heart
C6
Ebdim
Dm7
Em
sing - ing. And his is the on - ly
F6
G7+5
Cmaj7
Am9
Dm7
G9
mu - sic that makes me dance. He'll

Cmaj7
sleep and he'll rise in the light of two eyes that a -
Gm7
C9
G7+5
C7
F
dore him.
Bore him it might, but he
won't leave my sight for a glance.
In ev - 'ry
E9
E7
Am
E+
Am7
D9
way, ev - 'ry day, I need less of my - self, and need
f

Em7
Cdim
Dm7
Em
more him,— more him,— 'Cause his is the on - ly
Dm7
1.
G9
C
Am7
Dm7
G9
mu - sic that makes me dance. I
rall.
Dm7
2.
G7+5
Cm7sus
C9
mu - sic that make me dance. Oh -
mp
F
C
Dm7
C
oh, hel - lo, let's dance.
rall. e dim.
p

Erv Harmon and Ethel Merman

Some People

The brilliant collaboration of Styne, Sondheim and Laurents gave us the unmatched "Gypsy" in 1959. Styne's score is considered to be the last important traditional musical comedy (as opposed to musical play), to be heard on Broadway. Ethel Merman, in the role of Rose, Gypsy's ambitious mother, sings this solo. The 1962 film version starred Natalie Wood in the role of Gypsy with Rosalind Russell playing the part of Rose.

Arranged by Mark Laub

Music by JULE STYNE
Words by STEPHEN SONDHEIM

Brightly

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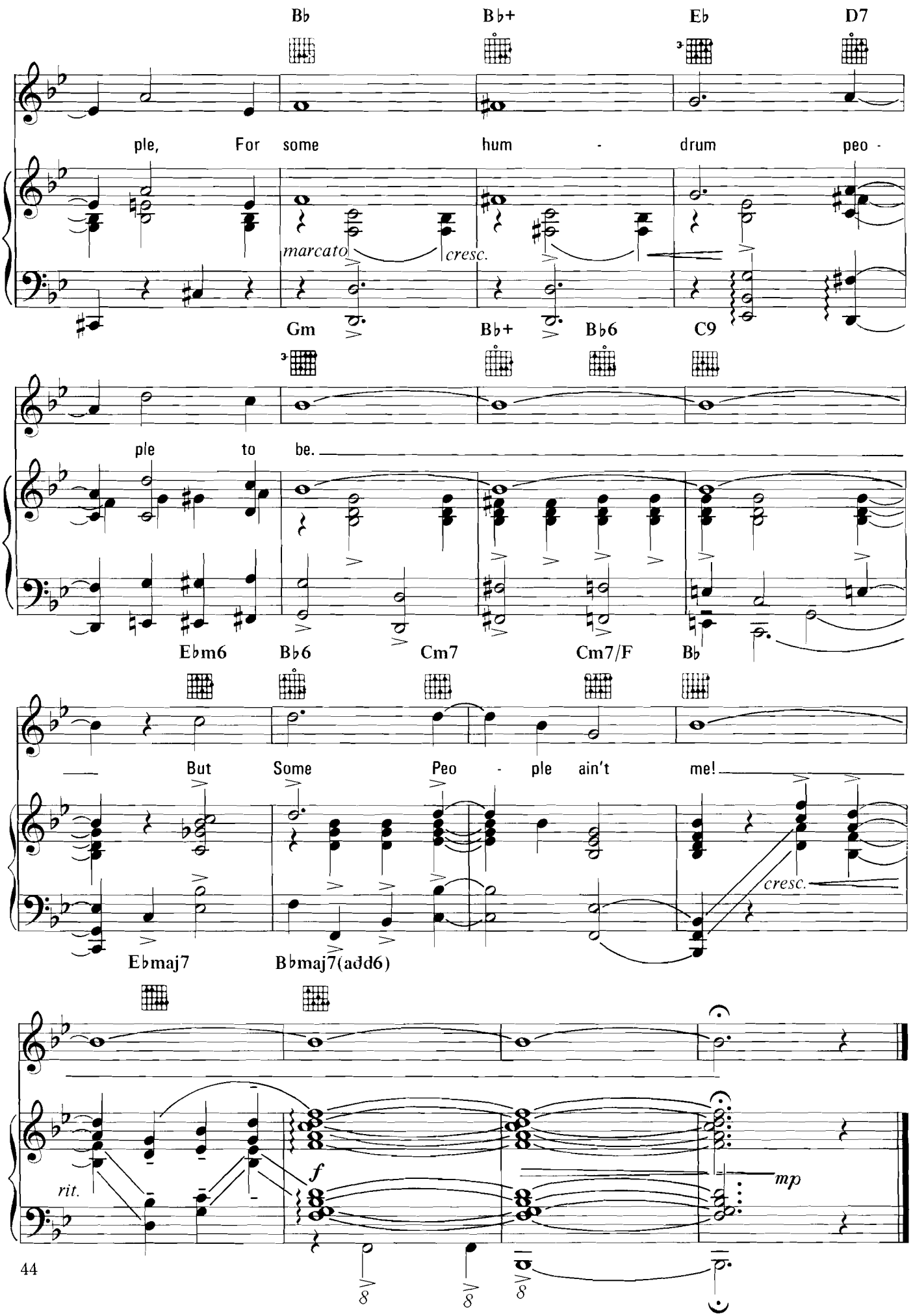
A
B♭
Ddim7
Cm7
Edim7
That's o - kay for some peo - ple who
That's per - fect for some peo - ple of
B♭
B♭+
Cm6
1.
D7
don't know they're a - live.
one hun - dred and five.
2.
F7
B♭sus4
B♭
But I at least

Em7
got - ta try. When I
A9
D
think of All the sights that I got - ta see yet, All the plac - es I
marcato
Cm6
got - ta play. All the things that I got - ta be yet Come on, pa - pa, whad
cresc.

D7
Gm
A7+5
D7+5
da ya say! Some Peo - ple can be con - tent
f
dim.
mf
D7
G7+5
C13
C7
F7+5
Gm6
Play - ing bin - go and pay - ing rent
Eb m
A
Bb
Ddim7
Cm7
Edim7
That's peach - y for some peo -


B♭
B♭+
E♭
D7
ple, For some hum - drum peo -
marcato
cresc.
Gm
B♭+
B♭6
C9
ple to be.
E♭m6
B♭6
Cm7
Cm7/F
B♭
But Some Peo - ple ain't me!
cresc.
E♭maj7
B♭maj7(add6)
rit.
f
mp

Mary Martin

Never Never Land

This timeless ballad was written for the 1954 Broadway show, "Peter Pan," which starred Mary Martin as Peter and Cyril Ritchard as Captain Hook. The 1979 revival featured Sandy Duncan and George Rose.

Music by JULE STYNE
Words by BETTY COMDEN
and ADOLPH GREEN

Moderately

mf

Fdim F C C7 F Bb Bbm6 Am7 F Dm7

I know a place where dreams are born, and time is nev - er

mp-mf

Bm7-5 Bbm F Eb C7-9

planned. It's not on an - y chart, you must find it with your heart.

F G7 C9 C7 Fdim F C C7 F Bb Bbm6

Nev - er Nev - er Land. It might be miles be - yond the moon, or

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Am7 F Dm7 Bm7-5 Bbm F
right there where you stand. Just have an o - pen mind, and then
Eb C7-9 F Gm7 C7 F Bbm7 Eb7 Abmaj7 Ab6
sud - den - ly you'll find Nev - er Nev - er Land. You'll have a treas - ure if you
Bbm7 Eb7-9 Eb7 Abmaj7 Fm Gb C9
stay there, more pre - cious far than gold. For
F E Bb F Gm7 F#dim G7 G7-5 C7
once you have found your way there, you can nev - er, nev - er grow old. So

Fdim F C7 F Bb Bbm6 Am7 F Dm7
come with me where dreams are born, and time is nev - er
Bm7-5 Bbm F Cm7 C#dim
planned. Just think of love - ly things, and your heart will fly on wings, for
1
Dm7 F7 Bb Gm7 C7 F Gm7 C7
ev - er in Nev - er Nev - er Land. I
2
Dm F7 Bb F#dim Gm7 C7 Fdim F Fdim F Bb Fmaj7 Bb6 F
ev - er in Nev - er Nev - er Land.
ff
rall.

Never Before Published!

Debbie Shapiro

Killing Time

A Sheet Music Magazine premiere! It will appear in a new Jule Styne song folio this spring from Hal Leonard, and will be recorded on a new album produced by Jule Styne, featuring singer Debbie Shapiro ("She's sensational . . . very special . . . a new, fresh sound," says Styne) and Mr. Styne himself at the piano.

Music by JULE STYNE
Words by CAROLYN LEIGH

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C A♯dim7 Adim7 Em7 Em
pil - lows, lunch - ing late and miss - ing you; Kiss - ing
D7sus4 D7-9 G D7 G D7
some - one, miss-ing you. Deal-ing a - ces, feel - ing
G D7 G D7 G D7
old; Match - ing socks and hatch - ing plans and catch - ing
G G7 C G7 C Cm D7
cold. Don't it slay you know-ing I'm spend-ing
mf

G
D7
G
G7(add6)
nights or is it years? Dull - ing
C
A♯dim7
B7
D
sens - es, lull - ing fears; Chill - ing
Em7
G7
C
D7
G
drinks, spill - ing tears, Kill - ing Time.
D7/G
G
Gmaj7

THIS EASY-TO-USE KIT LETS EVERYONE DO THEIR OWN PIANO TUNING!

How many times have you had to live with a "klunker" on your piano? That one note that is out of tune and spoils everything you play. Don't you wish you knew how to fix it yourself and had the tools to do it?

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The Tuning Hammer is a special

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- **4 Wedge Mutes**
- **Tuning Fork**
- **Temperament Felt**

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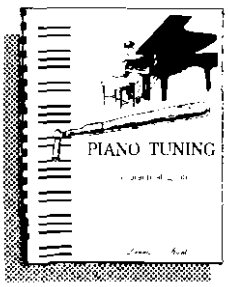
The tools come in their own brown, fleece-lined tool pouch for convenient, neat storage in the piano bench.



BOOK MAKES LEARNING EASY

The spiral bound book that accompanies the tuning kit explains the use of each tool clearly and simply. Written by the noted piano technician, Dennis Kurk, the book covers such topics as: temperament setting, listening for "beats" (slight waverings in pitch that allow you to determine when a note is in and out of tune), and harmonic intervals.

A piano in perfect tune is an inspiration and a joy to play and listen to!

In addition, the book provides a simple Step-By-Step procedure that walks you through a complete tuning of the piano. After reading through the book, you'll agree with Mr. Peters, "piano tuning is really quite simple".

RECORDING PROVIDES AUDIO EXAMPLES

Many people will find the optional long-playing recording (also by Dennis Kurk) an excellent source of audio illustration. In fact, if you are one of those people who learns best by listening, then this long playing record is a must. It parrallels the book and gives musical examples that reinforce and make learning even easier.

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To help celebrate Jule Styne's 83rd birthday, his 70 years in show business, and the return of Gypsy to Broadway after 30 years, some of his closest friends had this to say . . .

Dear Jule . . .

Dear Jule,

One of my fondest memories was when you invited me to your apartment to learn the score of "Gentlemen Prefer Blondes" before my contract was ever even signed . . . you wanted that badly for me to be in your great musical. At the time, I was one of twenty unknowns in a little revue called "Lend An Ear." So, you and I had to work late into the night at the piano in your garden apartment. Along about 2:00 a.m., at every rehearsal, the neighbors would yell, "Shut up!" interspersed with other unmentionable phrases, as well as throw beer bottles down onto the brick-paved garden. We stayed quiet for as long as we possibly could (maybe about two minutes), but then would get carried away again.

Finally, the powers that be evicted you, but only after that magnificent score was completely written, and I had it memorized.

It was euphoria for me. As I say . . . one of my happiest times in the theater!

Carol

Carol Channing

Happy 83rd birthday, Jule. Is it that many years since "People"? Jule gave me the song to sing and it rang chords all over the world. I may never stop singing it, appreciating it and loving the man who wrote it. Thank you, Jule, and happy birthday, from a most grateful friend.

Love you,

Barbra Streisand

Barbra Streisand

Jule Styne gave me my first job, and I've been learning from him ever since!!

Nobody Does It Better!

Love, and respect,

Marvin Hamlisch

Marvin Hamlisch

The best popular songs in the world come from the U.S.A., and Jule Styne stands in that select hall of geniuses who know how to write them.

Tony Bennett

Carol Burnett

Dear Jule,

Aside from all the beautiful melodies, inventive harmonies, and creative ideas that you have so willingly given to all of us, what you have brought to this business is heart, honesty, candor and a sense of humor that is matched by no one. To put it plainly, from one piano player to another . . . you're the top.

Love,

Cy Coleman

Cy Coleman

Composer of Broadway shows including "Sweet Charity" and "Barnum," and several hit songs.

Dear Jule:
Congratulations on all these anniversaries – 70, 30 and especially 83!

It was always great working with you, and a lot of fun besides.

Gene K

Gene Kelly

Thank you Jule – for perfect notes to sing that have given me so much satisfaction. From an unabashed fan,

Rosemary Clooney

Jule Styne is simply the best there is at what he does – his song list reads like the history of American popular music. I've had the pleasure and privilege of expressing his marvelous melodies in many memorable films as well as the finest saloons around the world! Songs like "People," "Never Never Land," "Just In Time," "The Party's Over," "Three Coins In The Fountain," and my wife's favorite, "Diamonds Are A Girl's Best Friend," are quite simply, timeless.

There's only one Jule Styne, and I love him.

Frank Sinatra

Jule Styne has given me more joy of listening and learning over the greater part of my life than I can really convey to anyone. One song that I cannot seem to remove from my act is "People," which I think is one of the most inspirational and beautifully written songs ever. When I introduce the song in my act I say: "This song was written by my manager's father." The audience, being afraid I am going to sing some obscure song pushed on me by my manager because his relative wrote it, prepares to endure my choice of material, not knowing that Norty Styne is my manager and Jule is his father.

Jule has also been extremely helpful to me over the years with great encouragement and great advice, and I will always be grateful to him.

Jack Jones

There is a place where dreams are born and time is never planned – it is wherever you are, Jule.

With great love and affectionate, nostalgic memories.,

B.B.

Lauren Bacall

One of the greatest pleasures I have experienced during the last several decades has been the opportunity to sing so many of the attractive melodies fashioned by Jule Styne. If ever anyone has captured the true spirit of what the American popular song is all about, it is most certainly my old friend, Jule. For his brilliant score Gypsy, *he ought to be awarded the Congressional Medal of Honor, and yet when you examine his body of work over the years, you come to realize that* Gypsy *is merely one of the many delights this extraordinary composer has given to the world.*

Whether collaborating with the likes of Stephen Sondheim, Sammy Cahn or, for that matter, any other lyricist, his adaptability and versatility mark him as a unique talent within the ranks of the genuinely great writers of popular melodies. I am proud to be a part of this tribute to Jule. . . .

Mel Tormé

Loving congratulations to you, Jule, and thanks for one of the best musicals ever written and some others that made history.

Hal Prince

Hal Prince

Producer/director of "West Side Story," "A Little Night Music," "Sweeney Todd," "Fiddler On The Roof," "Damn Yankees" and many more.

Happy Birthday, Jule – keep doing it.
Love,
Steve

Stephen Sondheim

Stephen Sondheim

Composer/writer of such hits as "Gypsy," "Sweeney Todd," "West Side Story," "Company," "Follies" and others.

Jule Styne is one of the greatest composers to write for the American theater. And perhaps no composer's work more quintessentially expresses the sound of the Broadway musical during its last golden era, the two decades following World War II. Can anyone imagine a musical theater without *Gypsy, Peter Pan, Gentlemen Prefer Blondes, Bells Are Ringing* and *Funny Girl*? I am happy to join countless other theatergoers in congratulating and thanking Jule Styne.

Frank Rich

Drama Critic for The New York Times

Here he is, boys! Here he is, world! Here's Jule! Treasured memory: debonair Jule dances into the room and casually flicks a lead sheet onto the floor: "May I say – another hit!" And usually, it was. He, Steve Sondheim and I were writing Gypsy, *and it was one of the best times I've ever had in the theatre.*

The essence of theatre, particularly musical theatre, is collaboration; Jule is a dream of a collaborator. Yes, he's so talented that melody pours out of him like sweat from ordinary folks, and his sheer musicianship is a constant surprise. And yes, he has ideas: most howlers, crazy, but some – and that's why you listen very carefully to all – brilliant. Like the wiring of the dresses for Gypsy's *multiple strip. (Not his department? Everything is Jule's department!) But the gravy, the cream in the coffee, the lagniappe: Jule is fun, his stories are fun, his evergreen giggle is fun. He laughs till the tears stream down his face, but they're streaming down yours, too.*

He's a madman; he can explode and pop and it's over before anyone's quite sure it happened; he's Peter Pan on the town. He is also one of the sweetest, most decent, most loving men I have ever met in the theatre.

Arthur Laurents

Arthur Laurents

Writer/director whose works include "Gypsy," "West Side Story," and "Hallelujah, Baby."

Jule Styne is a wondrous composer and a wonderful man. His incredible versatility is overwhelming and it is *always* a pleasure to sing his songs. I adore him personally and feel blessed to know him.

Happy Birthday, Jule and God Bless You!

Michael Feinstein

Michael Feinstein

My association with Jule dates back to 1956. I am privileged to be one of the first to hear his songs in most cases and pick out what I believe to be a hit song. My percentage of picks is remarkable . . . because Jule is remarkable. This is my favorite memory regarding Jule, and I have many. It was one of those on-going arguments which came to a showdown. I stormed into his office and loudly proclaimed, "That's it! I quit!" Without so much as a pause, Jule replied, "If you quit – I quit." The result is – we will be celebrating our 32nd anniversary together this coming year.

Dorothy Dicker

Manager of Jule Styne Productions.

Dear Julie, thanks for your encouragement and all that wonderful music.
With love and respect,
John Kander

Composer of "Cabaret," "Chicago," "Zorba" (and arranger for "Gypsy.")

Dearest Jule,
Congratulations on having a whole magazine dedicated to you when you are still just a growing boy. That you did not end up going from door to door *selling* magazines is a tribute to your awe-inspiring gifts as a man of the theatre. Not only are you a great songwriter, but you are a composer/dramatist who knows how to write for character and situation with the entire show in mind, and you have created some of the most outstanding scores in musical theatre history. Thank you, dear Jule, for the joy you have given us as a collaborator and a friend, and thanks for giving us our biggest song hits. Continue to be the Peter Pan you are. We cherish you. We admire you. We love you.

Writers of Broadway shows and films including "Peter Pan," "Bells Are Ringing," "Do Re Mi" and "Auntie Mame."

Betty and Adolph

Betty Comden and Adolph Green

From coaching Doris Day to creating starring vehicles for the "Merm" and Streisand, Jule has done it all – and with style as well as ability. He's the consummate showman. He knows backstage like no one else – from set design to choreography.

All of the above with a wicked sense of humor and an unerring instinct for the best Chinese dinner in any tryout town.

Another birthday? Forget it. Mr. Styne is ageless!

With Love,
Bob Merrill

Composer/lyricist of "Funny Girl," "Carnival," "Take Me Along" and numerous hit songs.

What can you say about Jule Styne that has not already been said. He is a legend and the ultimate songwriter. His melodies are always right on the note and lyric writers seem to do their best work with him. People like Sammy Cahn, Bob Merrill, Steve Sondheim, Comden and Green. On a personal note, one of my favorite songs is "The Party's Over" from *Bells Are Ringing*. The perfect song, sung by the right person, Judy Holliday, staged perfectly with a magnificent Styne melody.

As a publisher, it is a privilege and an honor to represent this American – no, World – treasure. The name Jule Styne on a song means perfection.

Writers like Jule "Come Once In A Lifetime" and "It's Magic" to hear his magnificent melodies.

Executive Vice President/General Manager
Warner-Chappell Music

Jay R. Morgenstern

Jule Styne is a national treasure. Time After Time I tell myself that I'm so happy Jule is part of my life and my dear friend. I love him.

Frank Military

Senior Vice President of New York Operations
Warner-Chappell Music

My friend, Jule Styne, was a very happy man when we first met. Loving Jule, I took a very big gamble with his life and introduced him to a beautiful, intelligent, captivating, charming, young English lady named Margaret (Maggie) Brown. So the two ladies in his life, Maggie and *Funny Girl*, have contributed to my long and happy relationship with Jule.

When we were in Philadelphia sweating through *Funny Girl* tryouts, Jule turned off his phone trying to sleep late. We used to take big bedsheets with weights at the end and lower them in front of his window, hitting the window so he would see the sign which read, "Barbra's waiting!" No one has more energy, more creativity, more of a desire to please and be the best than our friend, Jule.

Ray Stark

Producer of "Funny Girl," "Annie" and "The Sunshine Boys," among others.

Having gone through that crucible called "out-of-town tryout" with Jule Styne, my memories of Boston and Washington and Toronto and Philadelphia will forever be of strange hotel rooms where, late at night or early in the morning, I would be treated, not only to Jule's talent and energy and expertise and optimism, but, even more important, to his fabulous matzohbrei which he gravely cooked on a hotplate in the corner of the room.

Peter Stone

Writer of films and plays including "Charade," "Sugar" and "Two by Two."

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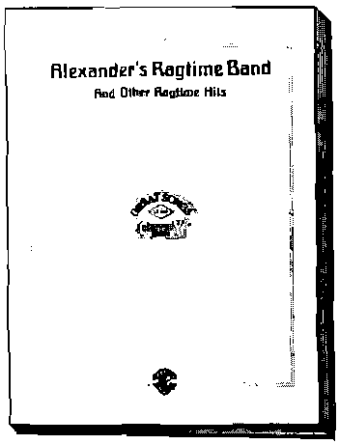

The ragtime and novelty piano traditions are still alive and well in collections such as this new release from Warner Bros. Music. It's called **Alexander's Ragtime Band And Other Ragtime Hits.** 128 pages in length, this perfect-bound volume contains familiar rags like *The Easy Winners* and *Maple Leaf Rag,* as well as some lesser-known pieces such as *You've Been A Good Old Wagon, But You've Done Broke Down.*

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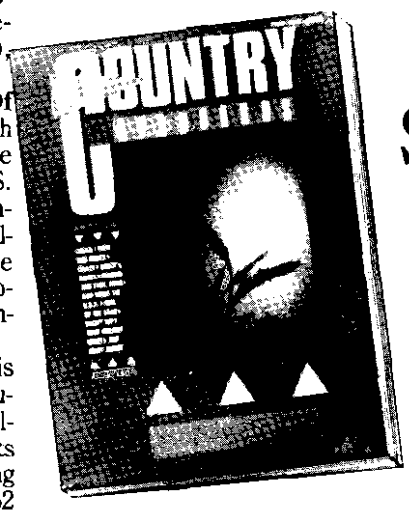

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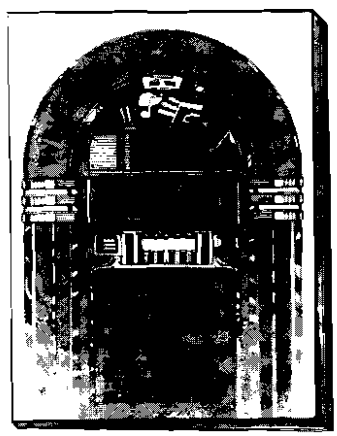

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Author Dick Jacobs has been a saxophonist, arranger, producer and music director for TV's Hit Parade Show, Tommy and Jimmy Dorsey, Louis Armstrong, Frank Sinatra and others. He knows his music, and after using this book you will too!

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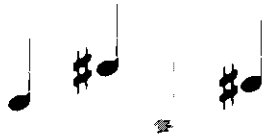

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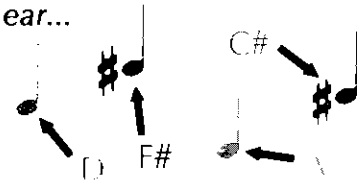
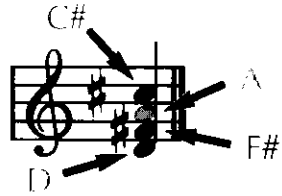


...or together in a chord



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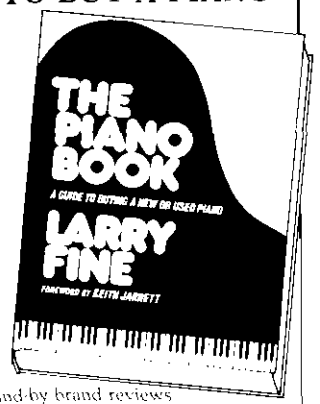

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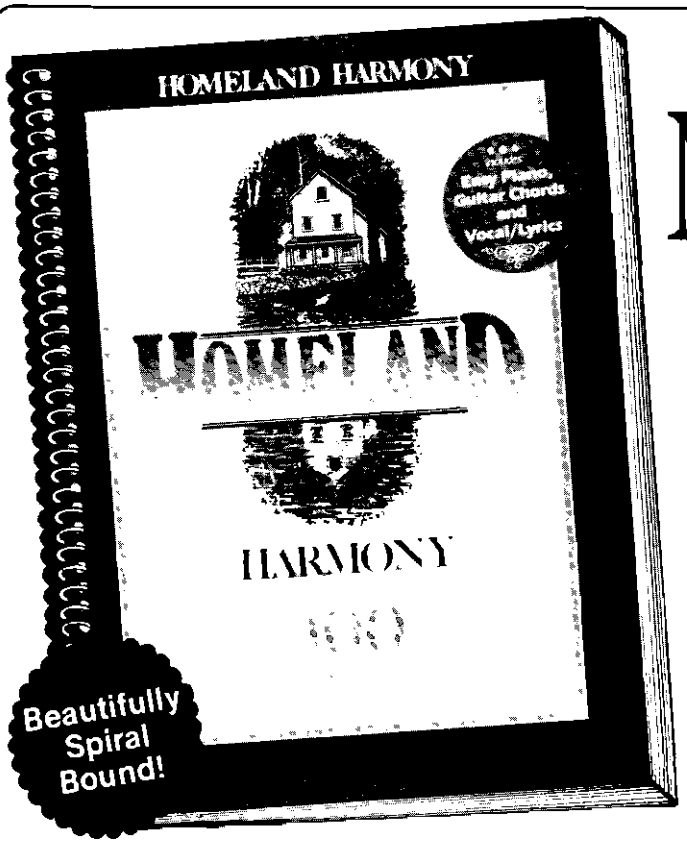

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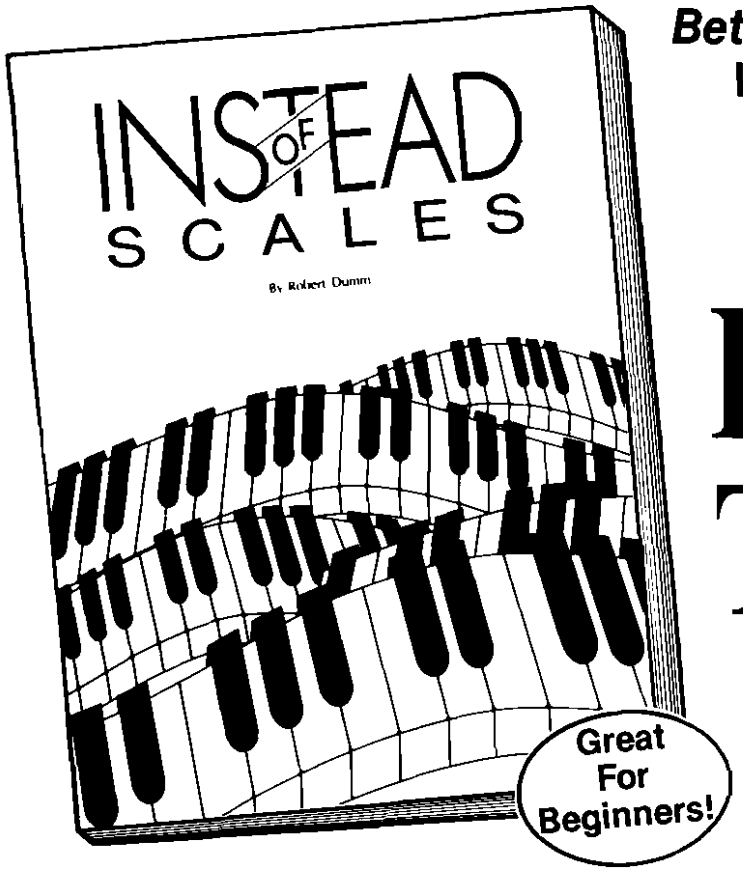

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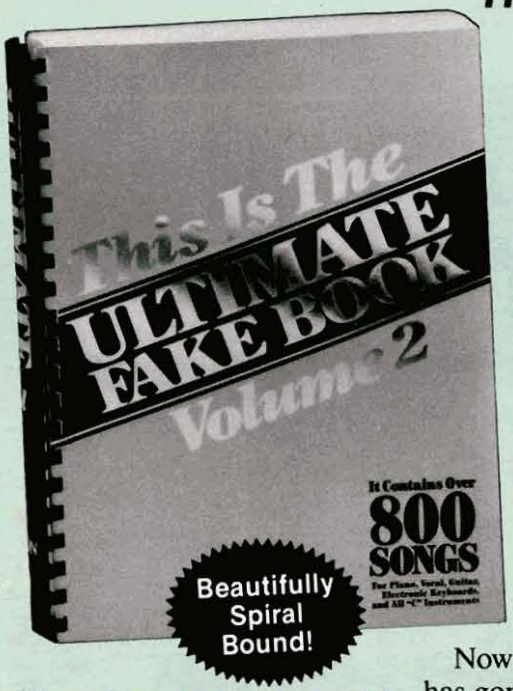

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